



25th

esprit anniversary season

orchestra

alex pauk music director and conductor

Sunday, November 25, 2007

*Concert sponsored by the Esprit Board of Directors
and Joe Macerollo*

Alex Pauk • CONDUCTOR

**GUEST ARTISTS • Andrew Burashko / piano
Marie-Danielle Parent / soprano**

**Jane Mallett Theatre,
St. Lawrence Centre for the Arts**

Esprit Orchestra Sunday November 25th, 2007
Alex Pauk Music Director & Conductor

Flute

Douglas Stewart (Flute/Alto)
Maria Pelletier (Flute/Piccolo)
Christine Little Ardagh

Oboe

Lesley Young
Hazel Nevin Newton
Karen Rotenberg (Oboe/English Horn)

Clarinet

Max Christie
Gregory James
Richard Thomson (Clarinet/Bass
Clarinet)

Bassoon

Jerry Robinson
Stephen Mosher
William Cannaway (Contra bassoon)

Horn

Gary Pattison
Vincent Barbee
Diane Doig
Linda Bronicheski

Trumpet

Stuart Laughton
Anita McAlister
Valerie Cowie

Trombone

Robert Ferguson
David Archer
Herbert Poole (Bass trombone)

Tuba

Scott Irvine

Harp

Erica Goodman

Piano

Lydia Wong
Midori Koga (Piano/toy piano/celeste)

Percussion

Blair Mackay
Trevor Tureski
Ryan Scott

Violin 1

Fujiko Imajishi (Concertmaster)
Corey Gemmell
Anne Armstrong
Sandra Baron
Rebekah Wolkstein
Renee London

Violin 2

Sonia Vizante-Bucsa
Hiroko Kagawa
Michael Sproule
Louise Pauls
Marianne Urke-Rapson
Floortje Gerritsen

Viola

Douglas Perry
Rhyll Peel
Katharine Rapoport
Nicholaos Papadakis

Cello

Paul Widner
Marianne Pack
Olga Laktionova
Elspeth Poole

Bass

Peter Pavlovsky
Hans Preuss

Technical Musical Assistance

David Ogborn



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Alex Pauk, Music Director & Conductor

Sunday November 25th, 2007

Jane Mallett Theatre, St. Lawrence Centre for the Arts

8:00 p.m. CONCERT

7:15 p.m. pre-concert composers talk

Guest Artists

Andrew Burashko piano

Marie-Danielle Parent - soprano

PROGRAMME

Town (1991)

Harry Freedman

Concerto for Piano and String Orchestra (1979)

Alfred Schnittke

Scorpius (1991)

R. Murray Schafer

Intermission

14 Chorale Melodies (2003)

Chris Paul Harman

(World Premiere)

Clere Vénus (2001)

Denis Gougeon

(2007 JUNO Award Best Composition)

Clere Vénus

Je vis, je meurs

O beaus yeus bruns

Lut, compagnon de ma calamite

Tout aussi tot

Baise m'encor

Pour le retour du Soleil honorer



Tonight's concert is being recorded for future broadcast on CBC Radio 2. Enjoy the concert again on The Signal, heard evenings from 10pm - 1am, with hosts Laurie Brown & Pat Carrabré; & on Sunday Afternoon In Concert, heard each Sunday afternoon from 1 - 5pm, with host Bill Richardson. CBC Radio 2 is at 94.1 FM in Toronto.



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www.espritorchestra.com

Sunday, March 2, 2008

Alex Pauk • CONDUCTOR

GUEST ARTIST • Susanne van Els / viola

Claude Vivier (Canada)

Zipangu

Harry Somers (Canada)

Of Memory and Desire

Philip Cashian (England)

Tableaux • Canadian Premiere

Ron Ford (The Netherlands)

PS4PT • Canadian Premiere

Douglas Schmidt (Canada)

A Fair • World Premiere

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location & time for all esprit orchestra concerts:

8 pm concert / 7:15 pm pre-concert talk

Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E., Toronto, ON

BIOGRAPHIES

ALEX PAUK COMPOSER, MUSIC DIRECTOR & CONDUCTOR

Alex Pauk won the Yorkton Film Festival Golden Sheaf Award for 2007 and is the 2007 recipient of the Molson Prize for the Arts administered by The Canada Council for the Arts. Alex Pauk, composer, conductor, educator, entrepreneur, had much to do with revitalizing Canadian orchestral musical life for composers by founding Esprit Orchestra in 1983 as Canada's only orchestra devoted to new music. Esprit, with a core of 50 of Canada's best new music instrumentalists and an annual subscription series in Toronto, encourages composers from across Canada to take bold new directions. Through building and sustaining its high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, Toward a Living Art Education Programme, In Your Space outreach initiatives, tours and International relations, and interdisciplinary arts and media ventures, Pauk has made Esprit a major force for developing and promoting Canadian music at home and abroad. As a conductor he attains performances of the highest caliber on stage and in recordings. Every Esprit concert since the group's founding has been recorded for broadcast on CBC Radio. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Awards. He was named Musician of the Year (1999) by peers at the Toronto Musicians' Association and he has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's recordings of music by Canadian composers Chris Paul Harman and Brian Current helped them win, respectively, prizes in the International Rostrum of Composers (Paris) and Barlow (USA) competitions. Pauk's commissioning, performance and promotion of Canadian music (composers of all ages and stylistic trends) is central to his work with Esprit. His six CBC Records compact discs of Canadian music are an important set in the overall catalogue of CDs in Canada and his work with performing arts filmmaker Larry Weinstein of Rhombus Media, with projects such as Ravel's Brain, have set new standards in the genre. Since 1985, Pauk's Toward a Living Art Programme with Esprit has provided approximately 1,500 students annually with a range of experiences; "sitting in" with Esprit musicians at rehearsals and performances, composing for Esprit, attending special student concerts and workshops, receiving free concert tickets and study guides. Pauk has been a leader in taking new music out of the concert hall and to people in their communities with performances in unusual locations such as the CN Tower and night clubs, and he has provided opportunities for choreographers and dancers, stage and lighting designers, actors and directors and media and visual artists to combine their talents with Esprit in adventurous cross-disciplinary projects. Pauk has lead Esprit on several Canadian tours (including Calgary Winter Olympics Arts Festival 1988, Western Canadian Tour 1998, and Montréal/Nouvelles Musiques Festival 2005) and in 1997 initiated an ongoing exchange and touring project with The Netherlands, a venture which

included Esprit's debut European tour in 1999 and remains vital to this day. Under Pauk's direction Esprit was awarded the 2005 Vida Peene Fund for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble (some including electroacoustic sound), the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions of recent years include; Touch Piece, a multimedia work for full orchestra, 16 channel surround sound with electroacoustic sound, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment (images of nature and the Cosmos) and fabric sculptures with special theatrical lighting; Farewell to Heaven, a full length work for the Menaka Thakkar Indian Dance Company (blending Southeast Asian musical elements with Western orchestral sounds); three works involving important Canadian virtuosos: Concerto for Harp and Orchestra (Erica Goodman harp), Concerto for Two Pianos and Orchestra (Duo Turgeon pianos) and Flute Quintet (Robert Aitken flute with Cuarteto Latinoamericano). Currently Pauk is composing a work for large ensemble commissioned by La Société de musique contemporaine du Québec.

Pauk graduated from the University of Toronto Faculty of Music in 1971, attended the Ontario Arts Council's Conductors Workshop, helped found the Arraymusic in Toronto, then moved to Japan for conducting studies at the Toho Gakuen School of Music. In 1973 he settled in Vancouver and established the new music group Days Months and Years to Come. After studies in Europe in 1978/79 he made Toronto his base, founded Esprit Orchestra, served as co-chair for the 1984 ISCM World Music Days and was Music Director and Conductor for the Satori New Music Festival (Winnipeg Symphony). He has conducted opera including R. Murray Schafer's Princess of the Stars performed on Wildcat Lake, Haliburton Forest and Wildlife Reserve and Timothy Sullivan's Dreamplay and Charles Wilson's The Summoning of Everyman for Opera in Concert. In 2004 he was guest conductor for the Ergo Ensemble on their tour to Lithuania. Pauk has composed more than sixty works and has both composed for and conducted CBC Vancouver Orchestra, New Music Concerts, Vancouver New Music, Québec Symphony, Hannaford Street Silver Band and the Toronto Symphony.



HARRY FREEDMAN, O.C.,
COMPOSER

Harry Freedman was born in Poland in 1922 and came to Canada with his family when he was three. His early training was as a visual artist but during his teens he developed an interest in jazz which soon spread to classical music. At eighteen, he made the break and began studying clarinet. After four years in the RCAF during the war, he came to Toronto to study oboe with Perry Bauman and composition with John Weinzweig at the Royal Conservatory of Music. The following year he joined the Toronto Symphony Orchestra as its English horn player, a post he held for 24 years until he resigned in 1970 to devote himself full time to composing. Apart from brief periods with Aaron Copland and Olivier Messiaen (Tanglewood, 1949) and Ernst Krenek (Toronto, 1953), the 5 years he spent with Weinzweig were the extent of his formal studies in composition. His wife Mary Morrison and daughter Lori Freedman still continue to contribute to the vitality of the Canadian artistic scene.

Freedman is one of Canada's most frequently performed composers. His output consists of some 175 compositions, including 3 symphonies, 9 ballets, 2 hour-long stage works, as well as various works for orchestra, choir, chamber groups, and much incidental music for stage, TV and film.

He is a founding member of the Canadian League of Composers (president, 1975-78) and of the Guild of Canadian Film Composers. In 1967, he was chosen to represent Canada at the 2nd Festival of Music of the Americas and Spain in Madrid, where his First Symphony was performed. In 1970 he won the Etrog (now called the Genie) for best music in a feature film at the Canadian Film Awards. In 1980, Freedman was named *Composer of the Year* by the Canadian Music Council. In 1984 he was appointed an Officer of the Order of Canada.

Freedman was one of a handful of composers who has earned his livelihood solely from his music. His wide experience in all musical fields enabled him to write in many different idioms, all of which have contributed to and are recognizable in his musical style.

The composer-critic Udo Kasemets had this to say in an early review of *Tableau and Images*: "...He has all the makings of becoming a prominent figure on the Canadian scene, especially since he has captured in his music much of the spiritual atmosphere of this country. If we ask, what is Canadianism in music? A great part of the answer may well lie in Freedman's work and personality... Here is a man whose ethnic origin is neither English nor French and whose birthplace was outside of this country, yet whose upbringing and education took place in Canada and whose artistic fights are fought in the atmosphere of the land of his parents' adoption."

ALFRED SCHNITTKE

COMPOSER

Alfred Schnittke (1934-98) is one of the most intriguing compositional talents to emerge from Russia. His craftsmanship and language have garnered a lot of attention worldwide and his works are now being consistently programmed.

Alfred Schnittke's concert music was heavily criticized in the 1970's, even as he was writing well-received film scores. His *Concerto for Piano and String Orchestra* displays the eclectic collage technique that is his hallmark: solo passages that suggest romantic pianism are accompanied by modern string sounds such as clusters and glissandi, melodies derive from elements as diverse as serial techniques and Slavonic religious music, and textures of all sorts intermingle. Schnittke alludes to a variety of styles but only rarely quotes specific pieces.

Schnittke pushes forward in his expression, becoming simpler and more uniform in constructional technique. Some have referred to him as keeping alive the tradition of Shostakovich. Certainly there are symbolic implications and internal modulations in Schnittke's music which are reminiscent of the distinctive characteristics to be found in the writing of Shostakovich's last works which are the "hidden part of the iceberg". To listen to Schnittke is to listen to the "signs" and search for lengthy sequences of associations.



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R. MURRAY SCHAFER

COMPOSER

R. Murray Schafer is one of Canada's pre-eminent composers and is known throughout the world. In an era of specialization, R. Murray Schafer has shown himself to be a true Renaissance man. Born in Sarnia, Ontario, in 1933, Murray Schafer has won national and international acclaim not only for his achievements as a composer, but also as an educator, environmentalist, literary scholar, visual artist and provocateur. After receiving a Licence in piano through Royal Schools of Music (England) in 1952, he pursued further studies at the Royal Conservatory of Music and the University of Toronto, followed by periods of autodidactic study in Austria and England, which encompassed literature, philosophy, music and journalism. A prolific composer, Murray has written works ranging from orchestral compositions to choral music, as well as musical theatre and multi-media ritual.

His diversity of interests is reflected by enormous range and depth of such works as *Loving* (1965), *Lustro* (1972), *Music for Wilderness Lake* (1979), *Flute Concerto* (1984), and the *World Soundscape Project*, as well as his 12-part *Patria* music theatre cycle. Murray Schafer's most important book, *The Turning of the World* (1977), documents the findings of his *World Soundscape Project*, which united the social, scientific and artistic aspects of sound, and introduced the concept of acoustic ecology.

The concept of soundscape unifies most of his musical and dramatic work, as well as his educational and cultural theories. Murray's other major books include E.T.A. Hoffmann and Music (1975), *Ezra Pound and his Music* (1977), *On Canadian Music* (1984), *Voices of Tyranny: Temples of Silence* (1993), and *The Thinking Ear: On Music Education* (1986).

R. Murray Schafer has repeatedly challenged and transcended orthodox approaches to music and the presentation of music through his unique explorations of the relationships between music and its place in the arts and culture of his time.

Many of his compositions and writings stand as landmarks in the evolution of music and its communications in the 20th century. His many string quartets are major contributions to the quartet literature and have been performed and recorded by the Orford and Molinari Quartets. In 1991 the Orford String Quartet's recordings of his complete works garnered the ensemble two Juno Awards. Murray Schafer has been honoured with many awards throughout his career. As first recipient of the Jules Leger Prize for New Chamber Music, in 1977 for his String Quartet No.2, he continued to attract praise, accepting the Prix International Arthur-Honegger in 1980 for String Quartet No.1, and the Banff National Award in the Arts in 1985.

He has continued to be recognized for his "strong, benevolent and highly original imagination and intellect" as the first recipient of the triennial Glenn Gould Award presented by Sir Yehudi Menuhin in 1987. In 1983, Schafer was awarded the Canada Council Molson Prize for the Arts for his outstanding contribution to the cultural and intellectual life of Canada. In 1999, Mr. Schafer received the Ontario Arts Council's first Lifetime Achievement Award.

He has received commissions from numerous organizations as well as several prizes. He was the first winner of the Glenn Gould Prize for Music and Communications as well as the Molson Award for distinctive service to the arts, and the Walter Carsen Prize in 2005 from The Canada Council.

CHRIS PAUL HARMAN COMPOSER

Chris Paul Harman (b. 1970, Toronto, Ontario) studied classical guitar, cello, and electronic music with Barton Wigg, Alan Stellings, and Wes Wraggett respectively. His works have been performed by many ensembles and orchestras in Canada and abroad, including the Asko Ensemble, the CBC Radio Orchestra, the Esprit Orchestra, the Montreal Symphony Orchestra, the New Music Concerts Ensemble, the Noordhollands Philharmonisch, the Seoul Philharmonic Orchestra, the St. Lawrence String Quartet, the Tokyo Symphony, and the Toronto Symphony Orchestra.

Mr. Harman has been commissioned by guitarists William Beauvais and Sylvie Proulx, violinist Jacques Israelievitch, oboist Lawrence Cherney, Continuum, the Esprit Orchestra, the Guelph Spring Festival, Music Canada 2000, the National Arts Centre Orchestra, the Nieuw Ensemble (Amsterdam,) the Trio Fibonacci, the Winnipeg Symphony Orchestra, and the Canadian Broadcasting Corporation, among others.

In 1986, Chris Paul Harman was a finalist in the CBC Radio National Competition for Young Composers, and was the grand prize winner at the same competition in 1990. *Iridescence*, the work which earned him the grand prize, was subsequently awarded first prize in the under-30 category at the 1990 International Rostrum of Composers in Paris. At the 1994 International Rostrum of Composers, Harman's *Concerto for Oboe and Strings* was chosen as a recommended work in the general category for composers of all ages. Both works have been broadcast in some 25 countries.

In 2001, Mr. Harman's work *Uta* received an honourable mention at the Gaudeamus International Music Week, and his work *Amerika* was awarded the Jules Leger Prize for new chamber music in Canada, and shortlisted for the Prix de Composition de la Fondation Prince Pierre de Monaco.

In June 2005, Mr. Harman was appointed Assistant Professor of Composition at the Schulich School of Music at McGill University in Montreal.

Current projects include a new work for the Montreal Symphony Orchestra with Kent Nagano, for premiere in the 2008-2009 season.

DENIS GOUGEON

COMPOSER

Denis Gougeon was born in Granby, Quebec. After training in musicology at L'école Vincent-d'Indy, Gougeon studied composition with André Prévost and Serge Garant at the Faculty of Music, University of Montréal. He is an active composer and has received numerous commissions from groups and performers across Canada including: the Vancouver New Music Society (Argile, 1983); the Société de Musique Contemporaine de Québec (SMCQ) (*Heureux qui comme...*, 1987); and the Association des orchestras des jeunes du Québec. He has been Composer-in-Residence for the Canadian Opera Company, composing the chamber opera *An Expensive Embarrassment*, premiered in May, 1989, and for the Montréal Symphony Orchestra (1989).

A teacher as well as a composer, Gougeon was a lecturer at the Faculty of Music, University of Montréal from 1984-1987. In 1986-87 he was visiting professor of composition in the Faculty of Music at McGill University. Also during this time he reported on the Canadian music scene for the CBC series *Musiques Actuelles* (1984 and 1985). Gougeon was also a member for eight years of Les Événements du neuf, founded in 1978 by, among others, José Evangelista and Claude Vivier, and which was dedicated to avant-garde music, including multi-media performances.

As a member of the Groupe des sisses, with Walter Boudreau, John Rea, Alain Lalonde and others, Gougeon participated in collective works such as *La Folia* (1984) and *Musique des jardins sans complexe* (1987). The latter was used as the basis for a short film, *Fanfares* (1988) by Rhombus Media, which gives a portrait of the Groupe des sisses composers.

Denis is a reknown composer who has written over 90 works ranging from solo to orchestra, concerti (piano, guitar, english horn, piccolo, accordion), chamber opera, music tale and symphonic ballet (Munich, Oslo). Most notable highlights include the following:

- a) With the legendary Gilles Vigneault, he has composed *LE PLANO MUET*;
- b) Music for 8 plays for the *Théâtre UBU* directed by Denis Marleau;

Denis was *Composer of the Year* in 2000, awarded by the Conseil Québécois de la Musique.

- c) In 2001, 2002, 2003 and 2007 he was awarded the SOCAN Jan V. Matejcek prize.
- d) He received the Juno Classical Composition of the Year award for *Clère Vénus* in 2007

Since 2001, Denis has taught composition at the Faculté de Musique de l'Université de Montréal. He is currently working on a show called *L'ARCHE* for 5 acrobats, live musician and electronics. A new work for the Montreal Symphony Orchestra conducted by Kent Nagano will be premiered in February 2008.

Gougeon describes himself as an “intuitive” composer who wishes to touch the listener emotionally. He admits being influenced by the music of Claude Vivier and the instrumental techniques of twentieth-century French music.

MARIE-DANIELLE PARENT

SOPRANO

Soprano Marie-Danielle Parent is an experienced performer of a wide range of classical vocal repertoire.

She has appeared in concert several times with the Orchestre symphonique de Montréal, as well as with the Orchestre symphonique de Québec; the Vancouver Symphony Orchestra; the National Arts Centre Orchestra in Ottawa; the Orchestre Métropolitain de Montréal; the Orchestre Philharmonique de Radio-France, and the Cologne Radio Symphony Orchestra.

Her vocal and dramatic qualities have been in evidence in a number of roles with the Opéra de Montréal, and her recitals with the Opera de Quebec have been broadcast on CBC Radio and the French network of CBC Television.

An experienced interpreter of contemporary repertoire, she has sung with the Ensemble de la Société de Musique Contemporaine du Québec and the Ensemble de l'Itinéraire de Paris. She has premiered several works in Canada and Europe by José Evangelista, Denis Gougeon, John Rea, Gilles Tremblay and Claude Vivier.

An accomplished soloist, Marie-Danielle Parent has also sung at international festivals in Victoria, Lanaudière (Québec), Montepulciano (Italy) and Royaumont (France).



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ANDREW BURASHKO

PIANO

Since his brilliant debut with the Toronto Symphony at the age of 17 under the baton of Sir Andrew Davis, Andrew Burashko has established himself as one of the most sought after soloists in Canada. As a soloist, he has performed extensively throughout Canada, the United States and Europe collaborating with the conductors Marin Alsop, Sir Andrew Davis, Jukka-Pekka Saraste, Bramwell Tovey and Pinchas Zukerman among many others. As a chamber musician, he has performed in festivals around the world and regularly collaborates with some of Canada's best musicians.

Born in Moscow into a family of musicians, Andrew Burashko began his studies with Marina Geringas at Toronto's Royal Conservatory of Music. He later studied with Kum Sing Lee in Vancouver, Leon Fleisher and Marek Jablonski in Toronto, and Bella Davidovich in New York City.

Passionately dedicated to the music of our time as well as to the great piano masterworks of the past, Andrew Burashko has developed a reputation for versatility and brilliantly conceived programs. He has given numerous Canadian and world premieres, including the Canadian premiere of Schnittke's Concerto for Piano and Strings with the CBC Vancouver Orchestra, which is also being showcased at tonight's concert.

Andrew Burashko's musical dexterity and commitment to building a future audience for classical music brought him in 1998 to the artistic directorship of the Art of Time Ensemble, a chamber music society comprised of the finest classical and jazz players on the Canadian scene. Art of Time Ensemble has been acclaimed for its provocative programming, its exciting performances and its ability to reach across the borders that often separate artistic genres and audiences. In 2004, Art of Time Ensemble presented a hugely successful program of Arnold Schoenberg, performed as the opening act for kd Lang at Toronto's Roy Thomson Hall, and co-presented Mauricio Kagel's *Variété* in Toronto's legendary Gladstone Hotel. This production of *Variété*, was called "a landmark interdisciplinary collaboration" by the National Post, was nominated for five Dora Mavor Moore Awards, and won for best music.

Since 1990 Mr. Burashko has collaborated with noted modern dancer Peggy Baker in Music for Piano and Solo Dancer, performing throughout North America and Europe to great popular and critical acclaim. The Ottawa Citizen wrote that "the combination of Baker and Burashko proves to be a sublime partnership of dynamic expressivity and remarkable grace."

Andrew Burashko can be regularly heard on CBC Radio in Canada and NPR in the United States. He has recorded for the CBC SM5000, Naxos and Centerdisc labels. His debut solo CD a recording of Prokofiev's 6th Sonata and Romeo and Juliet Suite, is available on the Opening Day Label.

A passionate teacher, Andrew Burashko has given masterclasses throughout North America and is a member of the faculty of the Glenn Gould Professional School at the Royal Conservatory of Music in Toronto.

TOWN (1991)

HARRY FREEDMAN

Harry Freedman's *Town* was a tribute to the late Canadian painter, Harold Town. His friendship with Harold Town developed when the two worked together on Christopher Chapman's film *Pyramid of Roses*. Town was artistic consultant, and Freedman wrote the score. The two men were soon traveling together to social events. Freedman was generally behind the wheel since Town disliked driving, and more often than not, when they arrived at Town's house, the two spent hours pouring over the painter's latest work. "Harold loved to show his work to anyone who wanted to see it," Freedman says. "Often he would get an idea in his head and proceed to complete hundreds of sketches or drawings as variations on this single theme."

Town was the seventh of a series of compositions by Freedman, inspired by the paintings of Canadian artists. "There isn't much to say about this piece," Harry Freedman commented: "The piece isn't about anything, other than my own impressions of the life and works of Harold Town. This work, like all music, must stand on its own". "*Town* was commissioned by the Esprit Orchestra with the assistance of the Ontario Arts Council."



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CONCERTO FOR PIANO AND STRING ORCHESTRA (1979)

ALFRED SCHNITTKE

The *Concerto for Piano and String Orchestra* has an underlying unity, with each element partnered by its shadow so to speak. The texture is contrapuntal. This contrapuntal texture integrates both the piano part and the strings. Interdependent chords played by the piano symbolize a tempered stability while ramifications emanating from the orchestral parts signify doubts, perhaps allusions which push the musical scale into quarter tones. In the recapitulation, these elements are juxtaposed, with the strings “holding” the chords while the piano's texture disintegrates into fragmented chromatic cells.



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SCORPIUS (1991)

R. MURRAY SCHAFER

Scorpius was commissioned by Esprit Orchestra with the financial assistance of The Canada Council. It was premiered by Esprit in March 1991. At that time, R. Murray Schafer wrote:

One of the advantages of living in the country is that one is less troubled by noise pollution and light pollution. The dome of escaped and unproductive light that arises over every city at night is the visual equivalent of the swill and swell of ambient noise released in the city by day. Night-time lighting has expanded much faster than the population in Western countries; by one estimate it has quadrupled in intensity every decade since 1960 as new human settlements are lit and overlit.

Like noise pollution, excessive lighting chokes off all appreciation of distance. It shrinks the world; everything seen or heard becomes finite, close and human-made. Only in the dark country sky are the stars released to their infinity. They appear so tiny; they make us feel smaller. They draw us into another universe, one we will never dominate, or destroy or even understand.

I have no idea why the present piece is entitled *Scorpius* or what its relationship might be to the constellation of stars which barely rises above the southern horizon on summer evenings. With Antares at its head, it appears vigorous and resilient, shaped like a fish hook. Is that why "my" *Scorpius* is barbed and unsettled? The Greeks said Scorpius stung Orion to death, since he sets as Scorpius rises. Am I trying to sting someone with "my" *Scorpius*? I'll let the listener decide.



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14 CHORALE MELODIES (2003)

CHRIS PAUL HARMAN

14 Chorale Melodies was composed during the late summer of 2003. The work is based on material from the *69 Chorale Melodies* with Figured Bass published collectively with the *371 Harmonized Chorales* of JS Bach.

Each of the fourteen separated sections that comprise the work contains a melodic strand that is used to govern or generate the surrounding layers of musical activity. In some instances, the original strand is heard simply and plainly; in other instances, it is invisible.

The musical characters of the different sections vary greatly, and this is underlined by the silent pauses that separate each section. On the other hand, the emphasis on the melodic element of the work (either implied or explicit) suggests a kind of uniformity that is felt in spite of the contrasts in gesture.

Although three percussionists and two pianists are required, the work is not very “percussive” in nature. Most of the time, the percussionists are required to play pitched percussion instruments, most notably crotales, vibraphone and tubular bells. The second of the two pianists is likewise frequently called upon to play celesta, and on two occasions, toy piano.

14 Chorale Melodies was composed with the aid of a grant from the Toronto Arts Council's “Grants to Composers and Music Creators” program in 2003 and with further assistance from the Canadian Music Centre's copying fund in 2007. The work is dedicated to the memory of my grandfather, Rupert Edwin Norrington.

CLERE VÉNUS (2001)

DENIS GOUGEON

Essentially sharing the same theme, the 24 sonnets produced by Louise Labé are individually self-sufficient works : They may have been savoured one at a time as true miniature jewels of fourteen, decasyllabic verses.

However, upon reading, I sensed that it might be possible to group certain sonnets to form a suite. The idea of composing a 'night' of seven tableaux, thus, appeared to me as an appropriate dramatic structure, imbued with a logical flow of succession that could support all musical expression. Therefore, for this staging, I chose sonnets that could form a narrative showing a woman addressing Venus in a painful outpouring that lasts the entire night.

She is racked by extreme torment, suffers from love's indifference, confides her desperation to her lute, craves sleep in order to live out her love through dreams, passionately exchanges kisses (always in her dream ?), and finally begs the coming of dawn and the return of the beloved.

For the music, I drew on a large expressive palette that expresses amorous desire as nearly as possible.

Above programme note by Denis Gougeon

Louise Labé (1524-1566)

As the daughter of a wealthy string maker, Louise Labé received a modern education for her time, one inspired by Italian thought. She is credited with founding one of the first literary salons. Of her personal life we know little, but early legend, based on her poetry, would have her known as a courtesan. Indeed, moral judgment also came from her own generation, mainly from rigorous purists such as Calvin. Whatever the case may have been, the publication of her works in 1555 was a marked literary event. She was one of the first to claim a space for women in the world of literary creation.

7 sonnets by LOUISE LABÉ (1524-1566)
for soprano solo and instrumental ensemble
Translation by ALICE PARK

1. Bright Venus

Bright Venus, roving far across the sky,
Oh, listen to me sing in plaintive tones
Of heavy cares and sorrows that are known
As long as your fair face shines forth on high.

I feel no solace when my wakeful eye
Is watching you bear witness to my own
Hard life. What can I do, lost and alone,
But greet my restful bed with tears and sighs.

Now peacefulness and soft repose may come
To those who have endured the day and keep
Their dreamings well in hand for quiet sleep,

But when I dream, his face moves into view.
I think of how he died, so far from home
And I must cry in pain the whole night through.

2. I Live, I Die

I live, I die, I burn with fire, I drown.
It matters very little what I feel;
All life is now too real, now too surreal;
Joy comes and endless boredom weighs me down,

And suddenly I laugh and then I cry;
With grief and bliss I'm weeping for the past;
Good feelings go away and yet they last,
And suddenly I bleed and then I sigh.

That's how it goes. Strange, ever changing love
Has worn me out. I wish I were removed
From such a star-crossed fate! I need a truce

With Lady Luck. Again and yet again,
Her wheel is spinning madly to produce
This wanton, wild, intense, exquisite pain.

3. Your Cold, Appraising Eyes

Your cold, appraising eyes entice me still
And cause a hundred thousand sighs. Again,
And yet again, I wait and wait in vain.
The night is dark, the way is all uphill.

And when I dream about you, I am filled
With ceaseless turmoil and long-stifled pain.

Then, on a sudden, flashing through my brain,
I see my fate, and it's a bitter pill.

Into the deep of night, I speak your name.
My hard-fought struggle with the gentle art
Of making verses cannot long subdue

All passion and desire. A fit of flame
Flares up, ignites, and burns within my heart.
Would that one red-hot spark might fly on you!

4. O Lute, True Friend

O lute, true friend in my adversity,
You witness first hand all my tears and moans.
You bring diversion when I'm woebegone,
And when I lose at love, you mourn with me.

Then, as I weep and strum a melody,
At once, you render it in somber tones,
Transposing major keys to minor ones.
Dear friend, we work in perfect harmony.

And when I mingle pleasure with a sigh,
At once, you then switch back to major keys.
You know my moods so well that we become

As one. We're playing songs that satisfy,
Without constraint or dreary tedium,
And always with an ending bittersweet.

5. However Soon

However soon that I begin to take
A long awaited rest in my soft bed,
Distressing thoughts go running through my head
In fitful circles. Please, give me a break!

Then at these times I look into my heart,
And want to do those things I most admire,
And yet I throw away what I desire.
To think on this has split my mind apart.

Come, gentle sleep. Make happy times for me.
Deliver to me peace, tranquillity.
And bring me dreams. Then when I close my eyes,

Indulge my battered soul throughout the night.
And if sometimes the truth has taken flight,
Tell me, at least, a few compelling lies!

6. O Kiss Me

O kiss me, kiss me, re-kiss me, and kiss!
Be reckless, impudent, hot-headed, bold!
O woo me! Pursue me! Kiss me like this:
And I'll give back fifty as hot as red coals.

There, is it hurting? Come, let's soothe the pain.
I'll give you sixty others just like these.
And so we'll kiss again and then again,
While we enjoy each other at our ease.

I know there's fire within your unshaped clay,
And so, allow me, love, to share my happiness:
O let's make burning passion rule today.

I'm fond of doing what I love to do,
Yet cannot feel supreme delight unless
I have my other wild encounters, too.

7. Pay Homage

Pay homage to the glad return of spring!
Embrace the razzle-dazzle, molten sun!
Enjoy the happy breeze and all the joy
Of hearing fresh, quick-running water sing!

The land displays its most alluring face.
Two scarlet songbirds work their miracle,
And seven hundred jonquils flaunt their all
In sunny, yellow splashes that erase

The tedium of ice and muffled white.
Five slim, young girls are dancing in the light
Of blue-skied noon. I catch my breath. O yes,

You've come! Now spring has made the whole scene new.
O little daylight moon, the sun, and you!
My heart feels overwhelming tenderness.

*The Sonnets of Clere Venus
Sept Sonnets de Louise Labé*

1.

*Clere Venus, qui erres par les Cieus,
Entens ma voix qui en pleins chantera,
Tant que ta face au haut du Ciel luira,
Son long travail et souci ennuieus.*

*Mon oeil veillant s'atendrira bien mieuſ,
Et plus de pleurs te voyant getera.
Mieuſ mon lit mol de larmes baignera,
De ses travaus voyant témoins tes yeus.*

*Donq des humains sont les laissez esprits
De douſ repos et de sommeil espris.
J'endure mal tant que le Soleil luit :*

*Et quand je suis quasi toute cassee,
Et que me suis mise en mon lit lassee,
Crier me faut mon mal toute la nuit.*

2

*Je vis, je meurs : je me brule et me noye.
J'ay chaut estreme en endurant froidure :
La vie m'est et trop molle et trop dure.
J'ay grans ennuis entremeslez de joye :*

*Tout un coup je ris et je larmoye,
Et en plaisir maint grief tourment j'endure :
Mon bien s'en va, et jamais il dure :
Tout en un coup je seiche et je verdoye.*

*Ainsi Amour inconstamment me meine :
Et quand je pense avoir plus de douleur,
Sans y penser je me treuve hors de peine.*

*Puis quand je croy ma joye estre certeine,
Et estre au haut de mon desiré heur,
Il me remet en mon premier malheur.*

3

*O beaus yeus bruns, ô regards destournez,
O chaus soupirs, ô larmes espandues,
O noires nuits vainement attendues,
O jours luisans vainement retournez :*

O tristes pleins, ô desirs obstinez,

O noires nuits vainement attendues,
O jours luisans vainement retournez :

O tristes pleins, ô desirs obstinez,
O tems perdu, ô peines despendues,
O mile morts en mile rets tendues,
O pires maus contre moy destinez.

O ris, ô front, cheveus, bras, mains et doits :
O lutpleintif, viole, archet et vois :
Tant de flambeaus pour ardre une femmelle !

De toy me plein, que tant de feus portant,
En tant d'endrois d'iceus mon coeur tatant,
N'en est sur toy volé quelque estincelle.

4.

Lut, compagnon de ma calamité
De mes soupirs témoin irreprochable,
De mes ennuis contrôleur véritable,
Tu as souvent avec moy lamenté :

Et tant le pleur piteus t'a molesté
Que commençant quelque son delectable,
Tu le rendois tout soudein lamentable,
Feignant le ton que plein avoit chanté.

Et si te veus efforcer au contraire,
Tu te destens et si me contreins taire :
Mais me voyant tendrement soupirer,

Donnant faveur à ma tant triste plainte :
En mes ennuis me plaire suis contreinte,

5.

Tout aussi tot que je commence à prendre
Dens le mol lit le repos désiré,
Mon triste esprit hors de moy retiré
S'en va vers toy incontinent se rendre.

Lors m'est avis que dedens mon sein tendre
Je tiens le bien, où j'ay tant aspiré,
Et pour lequel j'ay si haut souspiré,
Que de sanglots ay souvent cuidé fendre.

O doux sommeil, o nuit à moy heureuse !
Plaisant repos, plein de tranquilité,
Continuez toutes les nuiȝ mon songe :

*Et si jamais ma povre ame amoureuse
Ne doit avoir de bien en verité,
Faites au moins qu'elle en ait en mensonge.
Et d'un dous mal douce fin esperer.*

6

*Baise m'encor, rebaise moy et baise :
Donne m'en un de tes plus savoureus,
Donne m'en un de tes plus amoureus :
Je t'en rendray quatre plus chaus que braise.*

*Las, te pléins tu ? ça que ce mal j'apaise,
En t'en donnant dix antres doucerus.
Ainsi meslans nos baisers tant heureus
Jouissons nous l'un de l'autre à notre aise.*

*Lors double vie à chacun en suivra.
Chacun en soy et son ami vivra.
Permetts m'Amour penser quelque folie :*

*Tousjours suis mal, vivant discrètement,
Et ne me puis donner contentement,
Si hors de moy ne fay quelque saillie.*

7

*Pour le retour du Soleil honorer,
Le Zephir, l'air serein lui apareille :
Et du sommeil l'eau et la terre esveille,
Qui les gardoit l'une de murmurer,*

*En dous coulant, l'autre de se parer
De mainte fleur de couleur nompareille.
Ja les oiseaus es arbres font merveille,
Et aus passans font l'ennui moderer :*

*Les Nynfes ja en mile jeus s'esbatent
Au cler de Lune, et dansans l'herbe abatent :
Veus tu Zephir de ton heur me donner,*

*Et que par toy toute me renouvelle ?
Fay mon Soleil devers moy retourner,
Et tu verras s'il ne me rend plus belle.*



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25th **esprit anniversary season** **orchestra**

ACKNOWLEDGEMENTS

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25th **esprit** anniversary season **orchestra**

The *Creative Sparks* Mentoring and Creative Leadership Programme is a community-based pilot project involving the composition and performance of new music by public and high school students. The programme will feature activities and concerts taking place in venues throughout the Greater Toronto Area. The plan involves composers of various ages and stylistic leanings, working with students throughout the season to create new works which will be performed by students combined with Esprit players during the 2008 *New Wave Festival*. The project will also involve an array of international guest composers related to the 2008 *New Wave Festival*. This programme will involve young people of all levels of musical accomplishment and will reach many layers in the community from areas with many resources available, to those where increased cultural and social investment is needed.

Participating composers conducting workshops include:

Philip Cashian
Michael Colgrass
Ron Ford
Scott Good
Alexina Louie
Alex Pauk
R. Murray Schafer
Douglas Schmidt

Plus select composers from Holland and England

Organizations committed to the project include:

Claude Watson School of the Arts
Etobicoke School of the Arts
North Toronto Collegiate
St. Elizabeth Catholic High School Vaughan

As part of *Creative Sparks*, Esprit welcomes the participation of the Nathaniel Dett Chorale under the direction of Brainerd Blyden-Taylor

Special support for this project has been made available by the Ontario Trillium Foundation, the Arts Education Partnership Initiative of the Ontario Ministry of Education and the Ministry of Culture (administered by the Ontario Arts Foundation) and The Canada Council Supplementary Operating Funds Initiative. The project provides “matching funds” opportunities.



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esprit anniversary season
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